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F. B. SANBORN'S ANNOTATIONS ON THOREAU by Michael Edmonds

Until recently, the standard scholarly edition of Thoreau's writings was that published in twenty volumes by Houghton Mifflin in January 1907. Called the "Walden Edition", it consists of Thoreau's four major books, his collected poems and articles, his letters, and the first printing of his journal in volumes seven through twenty. It was printed from the plates of the limited "Manuscript Edition" of the previous year, and like that set contains the photographs of Herbert W. Gleason; it was re-issued by AMS Press of New York in 1968.

Franklin B. Sanborn (1831-1917) first met Thoreau when an undergraduate at Harvard College in the 1850's. He lived much of his life in Concord, where he became a close friend of Emerson, Thoreau, the Alcotts, Ellery Channing and the Transcendentalist writers. He later published biographies of Thoreau and Alcott, edited Channing's poems, and gathered the literary manuscripts of these writers after their deaths. His autobiography, Recollections of Seventy Years, is an important source for the political, literary and social activities of the Transcendentalists.

Sanborn's own copy of the "Walden Edition" of Thoreau's works, which I purchased in December of 1980, bears more than five hundred marks or notes. About one quarter of these (128) are annotations of textual or historical content, while the remaining 438 are simply marks in the margin against passages which Sanborn found noteworthy. Volume 2, Walden, is inscribed, "F. B. Sanborn / Concord, 1907 / From the Publishers" in ink on the front free end-paper; several other volumes are signed and dated January 11, 1907; the notes in all volumes are in pencil in the same hand.

Sanborn reviewed the set in the Dial (Chicago) 42: 107-110 (February 16, 1907), and in fact edited volume 6, Familiar Letters. His set now lacks volume 20 (the conclusion of the journals and the index to them), and there are no notes or marks at all in volume 3 (The Maine Woods), 6 (Familiar Letters), and 16 (journal, August 1857 to June 1858). In his review of the set, Sanborn claimed that a full understanding of the journal demands "many more notes and explanations...than the editors had room to afford, even had they the needful knowledge." He attempted to remedy this shortcoming in his own copy by annotating it closely throughout.

Most of Sanborn's notes on the works published in Thoreau's lifetime insert material omitted by editors, correct spelling or punctuation, identify persons or places, or provide dates and contexts for Thoreau's statements. The notes on the journals identify passages used in the published books, correct quotations from other authors or typographical errors, name persons and places, or provide dates. I have transcribed below those of Sanborn's notes which give the most information or which provide glosses on important or well-known passages from Thoreau's

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writings. Thoreau's text appears within double quotes, and Sanborn's notes within single quotes.

Volume 1 : p. 212 par. 1 to p. 220: 'This corresponds for 8 1/2 pages to the mss of Mr. Bixby, pp. 16, 206, 21-24'

Volume 2 : p. 51 par. 1: the architect is identified as 'H. Greenough'

: p. 79 par. 1: "proportionally" is crossed out, and following "a small one" is inserted, 'in proportion to its size' followed by the explanation, 'corrections made in proof by Thoreau but disregarded by printer'

: p. 100 par. 2: "I went to the woods..." is glossed, 'down to the Pond'

: p. 253 par. 1: The battle of the red and black ants is identified as taking place, 'Jan. 21, 1852'

: p. 361 par. 1: Tom Hyde's last words are glossed with the note, 'Tom added, "You Boston folks and Roxbury people will want Tom Hyde to mend your kettles."'

Volume 4 : p. 14 par. 1: "One summer day, since this..." is glossed, '1855'

(Cape Cod) : p. 142 line 4: The following sentence is inserted after 'seashore': 'In leaving your boat today, you must always have reference to what you are going to do the next day'

Volume 5 : p. 4 line 7: "one of my relatives" is identified as ' "my mother " '

(A Yankee in Canada) : p. 5 par. 1: "walks and views" is followed by, ' "Such are Keene, Lancaster, and Concord even, to some extent. There was a view of Monadnoc 4 or 5 miles beyond Keene. The [illegible] which now begin to appear are turned completely yellow, thus [illegible] their relation to the hickories."'

: p. 5 7th line from the bottom: "the river here;" is followed by, ' "which I had not seen above Deerfield" '

: p. 6 line 4: "mountain vales" is corrected to 'walls'

: p. 6 line 18: "particular branches" is followed by, ' "A massy tree, wearing a fairy-like tint on one side, like fruit, or sometimes a single bough blushes while all the rest of the tree is green."'

: p. 7 line 17: "too late to see the lake" is followed by, ' "one of those lakes of our land which you have heard of but never seen."'

Volume 7 : p. 14: in the entry for "Dec. 5", "My friend" is identified as 'Emerson'

(journal, 1837-46) : p. 32 par. 2: "One who schools" is identified as 'L. Dunbar'

: p. 80 par. 1: "My attic" is identified as in the 'Monroe House'

: p. 80 par. 3: "pure, uncompromising spirit" is identified as 'Ellen Sewall'

- : p. 84, "The Assabet", line 7: "Chuckling is corrected to 'plucking'
- : p. 144 par. 4: "lovely young lady" is identified as 'Mary Russell afterwards Mrs. Watson'
- : p. 159 last par.: dated 'July 3'
- : p. 360: note at foot reads, 'Here are missing the entries for 1843-44, which are among the Bixby mss.'
- : p. 488 last par.: glossed with the note, 'Meant for Walden'
- Volume 8 (journal, 1850-51) : p. 38 par. 1: "a blacksmith" is identified as 'E. Bigelow'
- : p. 75 last par.: dated 'Oct. 3'
- : p. 84 par. 2: "Uncle" is identified as 'C. Dunbar'
- : p. 91 par. 1: dated 'Oct. 2'
- : p. 188 par. 1: dated '1845'
- Volume 9 (journal, 1851-52) : pp. 61-62: the "noble man" discussed is identified as 'Emerson'
- : p. 85 line 2: the same scratched out is glossed, 'I suspect Alcott'
- : p. 127 line 3: "Frank Brown" is described as, 'lately come from Plymouth'
- : p. 168 par. 1: the lecturer "Mrs. S--" is identified as 'Mrs. Seba (E. Oakes) Smith'
- : p. 184 par. 1: "C." is identified as 'Channing'
- : p. 440 line 16: "Wood's Bridge" is glossed, 'Wooden Bridge near R.R. Bridge'
- Volume 10 (journal, 1852-53) : p. 252 line 13: the rich man is identified as 'S.G. Wheeler'
- : p. 303 par. 1: "J. ? Stacy" is identified as 'John'
- : p. 342 par. 2: "To Peterboro." is glossed, 'probably with Channing'
- Volume 11 (journal, 1853) : p. 48 par. 3: "I. Moore" is corrected to, 'John'
- : p. 438 par. 2: the Irishman for whom the subscription was raised is identified as 'M. Flannery'
- Volumes 12 (journal, 1853-54) : p. 341 par. 3: "Mrs. Brown" is identified as 'mother of Frank Brown'
- Volume 14 (journal, 1855-56) : p. 229 6th line from bottom: "Uncle Charles" is identified as 'C. Dunbar, born at Keene, 1780'
- Volume 15 (journal, 1856-57) : p. 390 par. 4: this paragraph is identified as 'from an earlier journal'
- Volume 17 (journal, 1858-59) : p. 449, note at foot reads, 'This walk Feb'y 15, was taken with Channing'
- Volume 18 (journal, 1859) : p. 11 par. 2: walk taken on March 4 is glossed as 'with Channing'
- : p. 13 par. 3: glossed with the note, 'Channing's notebook says, "World alive. I note that Henry said, "That perhaps the earth was God with his coat on."''
- : p. 15 par. 2: "up the river" is glossed, 'with Channing'
- : p. 17 par. 4, note: ' "Henry says, "If we get low enough down for duty, we shall be in chains" Channing'
- : p. 20 at foot: ' "H says there is nothing but the seasons" C.'
- Volume 19 (journal, 1859-60) : p. 21 par. 4: following "top of Emerson's" is inserted 'woodlot'

THOREAU AND THE LEXINGTON LYCEUM by Walter Harding

Although Thoreau lectured in a number of towns near Concord, Lexington has not been one of those listed among them. However a recently discovered letter from Abba (Mrs. Bronson) Alcott to Mrs. Eli Robbins of East Village, Lexington, indicates that he was apparently invited to lecture there in 1848. Unfortunately the records of the Lexington Lyceum have apparently disappeared and there seems to be no way to check to see if the lecture was ever delivered. Since Thoreau gave his lecture on civil disobedience at the Concord Lyceum on February 16, 1848, it seems quite likely that that was the lecture he was asked to give in Lexington.

Mr. Eli Robbins, incidentally, in 1833/34 built "a public building where lectures, preaching and other meetings could be held, and where freedom of speech could be allowed." (PROCEEDINGS OF THE LEXINGTON HISTORICAL SOCIETY, 2 (1900), 147). This building is now the East Lexington Branch Library. The LHS PROCEEDINGS (II, 148) also mention that Thoreau once "came from Concord to get a lease of it [the Robbins building] for a private school, but he was too late." We presume this incident must have occurred around the time Thoreau was considering opening a private school in Concord.

Mrs. Alcott's letter was found among the papers in the Edwin B. Worthen Collection recently inherited by the Cary Memorial Library in Lexington and was called to our attention by Robert C. Hilton, the director of the library. Mrs. Alcott's letter follows:

Mrs. Eli Robbins
East Village
Lexington
My dear Mrs. Robbins

I mentioned to Mr. Thoreau the possibility of our application from the "Lexington Lyceum" for his lecture - He said he should have no objection to reading it if it could be generally understood that the subject matter was local and personal in its character - His experience has been a peculiar and interesting one - He may truly be called the "Diogenes" of the 19th century - so humble - true and wise - His Hut being literally a Tub with a roof - but so comfortable - rural and classic - I hope to see you in a few days - Dr. Barrett has made 1/2 dozen appointments to give me a sleigh ride with his little patient - and seemed pleased with my suggestion to call on your family. But a Dr's recreations are encumbered with so many contingencies that I should be surprised if I heard nothing more of it until next Winter - My kindest love to your dear [?] girls - My children came home well pleased with the cordial courtesies of yourself and family -

very respectfully yrs
Abba Alcott

1st March/48
Concord -



Thoreau and Errol Flynn
by Robert H. Woodward

July 15, 1854
To the list of illustrious personages who have succumbed to the philosophy and phrases of Thoreau may be added the name of Errol Flynn, bon vivant, actor, sometime novelist, and, according to Charles Higham's Errol Flynn: The Untold Story, Nazi sympathizer

and spy. Thoreau's name appears nowhere in Higham's book, but the textual evidence is convincing.

After a checkered boyhood and young manhood in Tasmania and a year at the University of Tasmania, Flynn was attracted to New Guinea by the gold strikes in 1928, at the age of nineteen. There he began to write and, obviously, took some of his reading seriously. In 1933 he started keeping a diary, from which Higham quotes what he calls its "most significant passage" (Dell edition, 1981, pp. 67-68):

I am going to China because I wish to live deliberately. New Guinea offers me, it is true, satisfaction for the tastes I have acquired which only leisure can satisfy. I am leaving economic security and I am leaving it deliberately.

By going off to China with a paltry few pounds and no knowledge of what life has in store for me there, I believe that I am going to front the essentials of life to see if I can learn what it has to teach me and above all not to discover, when I come to die, that I have not lived.

We fritter our lives away in detail but I am not going to do this. I am going to live deeply, to acknowledge not one of the so-called social forces which hold our lives in thrall and reduce us to economic dependency. The best part of life is spent in earning money in order to enjoy a questionable liberty during the least valuable part of it. . . .

To hell with money! Pursuit of it is not going to mould my life for me. I am going to live sturdily and Spartan like; to drive life into a corner and it to its lowest terms, and if I find it mean, then reduce it to its lowest terms, and if I find it mean [sic], then I shall know its meanness, and if I find it sublime I shall know it by experience, and not make wistful conjectures about it, conjured up by illustrated magazines. I refuse to accept the ideology of a business world which believes that man at hard labour is the noblest work of God. Leisure to use as I think fit!

Higham comments that the passage "reflects [Flynn's] new fascination with the Orient." Had Higham been familiar with *Walden*, he would have recognized the diary entry as only slightly changed from one of the best-known passages of its second chapter. In the catalogue of vices and transgressions Higham attributes to Flynn--he indeed tells all in his untold story--he could well have included plagiarism. San Jose State University.

"I seek the Present Time," a Scriptural Gloss by Edward and Karen Jacobs

Thoreau's poem "I seek the Present Time" presents little difficulty for us. Its theme, tersely stated in the title, is familiar and central to Thoreau's thought. The only difficulty is line sixteen: "What Scripture says."¹ Where, we puzzle, does Scripture say: "[W]ander [not]/ In deed or in thought" (11.21-22); seek and enjoy only the present; "make the whole tour/ Of the sunny Present Hour" (11.25-26). Carl Bode's commentary in the *Collected Poems* is silent regarding the implicit allusions in line sixteen.²

It is likely, however, that Thoreau had in mind Christ's words in Matthew 6:25-34 or some often re-

peated advice of Qoheleth, the Preacher, in Ecclesiastes, both of which Thoreau knew well.³ In Matthew 6:25-34 Christ instructs his apostles--and us--not to think about future bodily needs: food, drink, clothing. Living is more than worrying about such matters. The Father takes care of "the fowls of the air," "the lilies of the field." He will certainly fill our needs.⁴ Christ continually stresses this point: "Take therefore no thought for the morrow: for the morrow shall take thought for the things of itself" (6:34). Clearly this passage is apropos of Thoreau's poetic statement urging us to enjoy "the Present Time" as the way to life's fulfillment. So also are Qoheleth's words: "Behold that which I have seen: it is good and comely for one to eat and to drink, and to enjoy the good of all his labor that he taketh under the sun all the days of his life, which God giveth him: for it is his portion. . . . this is the gift of God" (5:18-19, Cf. also 3:12-13; 8:15; 9:7-10). Such advice Qoheleth has come to only after he has done what Thoreau's poem asserts one should not do: to search everywhere and everything for the perfect amount beyond the present moment, impermanent as it is. Having found all his searches vain, Qoheleth in a similar fashion to Thoreau continually stresses the importance of "the Present Time": The best approach to living is not "to wander/ In deed or in thought. . . . seek Not the sunny South,/ But make the whole tour/ Of the sunny Present Hour" (11.22-26).

Thoreau's use of Scriptural allusion here varies from his usual habit in *Walden* of referring to specific passages in a subtle, lyrically unobtrusive way; yet here, as in *Walden*, Thoreau typically selects those portions of Scripture that enhance his own thought. He does not use his own prose simply as a vehicle for restating a Biblical thought.⁵ The pessimism in mood and tone of Qoheleth is absent from Thoreau's poem. So also are two key thoughts of Christ present in the passage from Matthew: "But seek ye first the kingdom of God, and his righteousness; and all these things shall be added unto you" (6:33); and "Sufficient unto the day is the evil thereof" (6:34). "I seek the Present Time" does not explore either of these dimensions of reality. The poem alludes only to Christ's emphasis on the present: "Take . . . no thought for the morrow."

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¹*Collected Poems of Henry Thoreau, Enlarged Edition*, ed. Carl Bode (Baltimore: The Johns Hopkins University Press, 1970), p. 165.

²*Collected Poems*, p. 366.

³W. Harding's *The Variorum Walden* (Washington Square Press, 1963) cites allusions to Matthew 6: 20 on p. 222; to Ecclesiastes 12:1 on p. 158, and 12:6 on p. 198.

⁴All Biblical quotations are from the King James version.

⁵For a brief example illustrating these observations see our "Walden's End and II Peter 1:19" *The Thoreau Journal Quarterly*, 10, 2 (1978), 30-31.

LOOKING FOR THOREAU'S DARK LADY by Stephen Adams

In his fascinating article "The Dark Lady in A Week--Who Was She?" (TSB 158). D.M. Murray challenges us to "carry on with the detection" of Thoreau's "dark lady of the mountain." Perhaps the most ap-

appropriate place to look is not the Bellows Pipe Trail or local registry offices but the archetypal world of myth and romance visited by many writers of Thoreau's period.¹ Charles R. Anderson takes the woman to be a kind of benevolent "goddess" looking down with interest on the human world.² However, sinister hints in the Saddleback episode imply that she may instead be what Northrop Frye calls the "lady of pleasure," the dark-haired siren or beautiful witch who is opposed in romance to the fair-haired "lady of duty" and whose role it is to test the knight.³

Prof. Murray is surely correct to maintain that the woman's "dishabille" was more likely a housecoat than a lacy black negligee, but his cartoon does capture the sexual temptation suggested by Thoreau's description. The woman's "long black hair" and interest in the "lower world"⁴ place her in a well established tradition of dark ladies who would ensnare the questing hero and prevent him from attaining a higher world. She reminds Thoreau of "a cousin of mine," implying some recognition of kinship with her; perhaps she symbolizes the earthly part of his own nature. But Thoreau, of course, resists the temptation. He continues on by a way different from that of the "pretty wild set of fellows" the woman is familiar with (p. 182).

The rest of the Saddleback passage reinforces the archetypal and symbolic (vs. the literal or historical) emphasis of the episode. Thoreau travels his own steep path up the mountain "until the trees began to have a scraggy and infernal look, as if contending with frost goblins" (p. 184). At the summit he undergoes a symbolic death and burial that prepare him for the next morning's epiphany. "I at length encased myself completely in boards," he writes, "managing even to put a board on top of me, with a large stone on it" (p. 186). That this resting place is meant to suggest a coffin and headstone Thoreau makes clear in the slightly earlier discussion of graveyards: "It is remarkable that the dead lie everywhere under stones..." (p. 169). Thoreau's arrangement for the night becomes the equivalent of what Jessie L. Weston calls the romance hero's "test for the primary initiation, that into the sources of physical life," a test which "would probably consist in a contact with the horrors of physical death."⁵ But the board that he places over himself reminds him that Irish children use a "door to put over them in winter nights" (p. 186), and his own symbolic coffin becomes the "door" to the next stage of his romance quest, the rebirth and revelation or anagnorisis that occurs the next morning as he watches the sun rise. By resisting the dark lady's temptation, the quester proves himself worthy to enjoy "the benignant smile, and near at hand the far-darting glances of the god" (p. 189).

If the dark lady is indeed the conventional "lady of pleasure" from romance, we would expect to find somewhere in A Week her counterpart, the fair-haired "lady of duty" who inspires the knight and keeps him faithful to his quest. Perhaps the "maiden" who "once sailed in my boat" fulfills this role, since she becomes a kind of spiritual inspiration:

Still will I strive to be
As if thou wert with me;
Whatever path I take,
It shall be for thy sake.... (pp. 46-47)

However, Nature herself, personified as a "mistress" (p. 56), seems the more likely candidate. From the start of Thoreau's voyage Nature maintains a special

relationship with the quester: she "seemed to have adorned herself for our departure, with a profusion of fringes and curls, mingled with the bright tints of flowers" (p. 21).

Thus, instead of looking in cemeteries and dusty record books for mortal traces of Thoreau's dark lady, we might find her and her counterpart living yet in the world of romance. Along with her better known sisters (Rebecca, Judith Hutter, Ligeia, Zenobia, Isabel Glendenning, La Belle Dame Sans Merci), she remains forever young, dark, worldly, and tempting.⁶
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Notes

¹Thoreau's interest in romance is indicated by his borrowings from the Harvard Library (see Kenneth W. Cameron, Emerson the Essayist [Raleigh, N.C.: Thistle Press, 1945], II, 195) and by many references to knightly heroism and adventure in A Week and early works such as "The Service."

²Thoreau's Vision (Englewood Cliffs, N.J.: Prentice-Hall, 1973), p. 21.

³Anatomy of Criticism (1957; rpt. Princeton Univ. Press, 1971), p. 196.

⁴A Week on the Concord and Merrimack Rivers, ed. Carl F. Hovde, William L. Howarth, and Elizabeth Hall Witherell (Princeton: Princeton Univ. Press, 1980), p. 182. Subsequent references to this edition appear parenthetically.

⁵From Ritual to Romance (1920; rpt. Garden City, N.Y.: Doubleday Anchor Books, 1957), p. 182.

Rags of His Body: Thoreau in Galway Kinnell's "The Last River" by Peggy Parris

Galway Kinnell's long poem, "The Last River," appears in his 1967 collection, Body Rags, which received a special citation from the National Book Awards committee shortly after its publication. Kinnell shares Thoreau's New England background and his inclination toward self-reliance; his poetry is a continuing quest after "the essential facts of life."¹ In 1963, Kinnell had been a CORE civil rights worker and had been arrested for his participation in voter registration activities. He has said of "The Last River" that "Civil Disobedience is what I was thinking of--but the self-reliant Yankee spirit symbolized by Thoreau--as well."² The poem, which Hyaden Carruth called "the strongest single piece of writing the Civil Rights Movement has produced,"³ grew out of Kinnell's experience in a Southern jail and is informed by Thoreau's essay and by Walden.

In "The Last River," the persona is the poet himself, and it is "always the first person speaking."⁴ The poem revolves around Kinnell's night in jail where he slips in and out of dream. Like Thoreau, "they locked the door on his meditation, which followed them out again without let or hinderance."⁵ The poet's mind wanders the Mississippi and the South through which it flows, back to "All my life, of rivers."⁶ Through the mist of his dreams, he hears a boy singing a New Orleans funeral song, "Didn't I Ramble":
didn't I ramble
I rambled
I rambled all around
in and out the town . . .⁷

The song is reminiscent of Thoreau's statement that he had "travelled a good deal in Concord."⁸ Also, in the concluding chapter of Walden, Thoreau re-

counts an apocryphal tale of a boy advising a traveler about passage through a swampy bog. Kinnell uses this image for "The Last River." In his dream, the persona says he meets a boy who "comes out of the mist, / he tells me his name is Henry David . . .⁹ leads me over the plain of crushed asphodels." Kinnell has said elsewhere that "Henry David is, of course, both a black child named after Thoreau, and my own spiritual guide."¹⁰ The pair floats in a small boat on a Dantesque voyage down a swampy river, Henry David acting the young Virgil:

On the shore four souls
cry out in pain, one lashed
by red suspenders to an
ever-revolving wheel, one with
red patches on the seat of his pants
shrieking while paunchy vultures
stab and gobble at his bourbon-squirting liver,
one pushing uphill
his own belly puffed up with the blood-money
he extorted on earth, that crashes back
and crushes him, one
standing up to his neck
in the vomit he caused the living to puke...

"Southern politicians," Henry David says,
"Yonder, in Junkie's Hollow,
you'll find Northern ones..."¹¹

Later, they come to a crowd, "hornets / in their hair, worms in their feet. / 'They weren't for or against anything,' / Henry David says, 'they looked out / for themselves.'"¹² Not to be for or against anything is antithetical to Thoreau's way of thinking, especially his concept that "a man who is a man . . . has a bone in his back."¹³ Therefore, such men are rightly cast into Kinnell's Hell. But to lock out for oneself is self-reliance, is it not? A tension exists between the two lines, and Kinnell begins to develop a point of contention with Thoreau, that a "self-reliant Yankee spirit" can lead to "personal coldness, aloofness, and distaste for fellow beings"; Kinnell has said of the poem, "I tried to make a critique of this spirit in Thoreau and in myself."¹⁴

After showing the poet, from a distance, other scenes of human suffering, Henry David brings him to "The Mystic River . . . the Healing Stream free to all / that flows from Calvary's mountain," on whose shore is "Camp Ground,"¹⁵ the heaven of the old gospel song, "Deep River." But when the persona questions his guide about what it is like there, the boy disappears again into the mist, singing his song. Then, the poet says, "My brain rid itself of light . . . a tiny cell far within it / lights up!"

a man of noble face
sits on the iron bunk, wiping
a pile of knifeblades clean
in the rags of his body.
My old hero. Should I be surprised?

"Hard to wash of...
buffalo blood...Indian blood..." he mutters .
..¹⁶

Here is Kinnell's "old hero," Thoreau, attempting to expiate the crimes of his countrymen--the butchery of the buffalo is, in fact, alluded to in Walden¹⁷--trying to wipe them away with "the rags of his body." The image of "body rags" is a particularly apt one for Thoreau, who writes, in Walden, that "Every day our garments become more assimilated to ourselves, receiving the impress of the wearer's character"¹⁸ and that "rags are as becoming as

purple."¹⁹ In this case, "the rags of his body" have become the tattering remnants of his own humanity.

Although the poet says he should not be surprised to find Thoreau in his dream, he is surprised that Thoreau is doing such active penance on behalf of his fellow men. "Why you," the persona asks, "who in your own life, loathed our crimes?" Thoreau answers with references to the "Higher Laws" and "Spring" chapters of Walden.²⁰ In his life, he says he had been

"Seeking love...love
without human blood in it,
that leaps above
men and women, flesh and erections,
which I thought I had found
in a Massachusetts gravel bank one spring...
seeking love...
failing to know I only loved
my purity..."²¹

Kinnell has said elsewhere that he feels Thoreau is "one who is spiritually responsible for the situation"²²--Americans' indifference to the problems of minorities and the need for civil disobedience to call attention to them--because of the distance from the suffering of others that Thoreau's particular strain of extreme self-reliance affords. However, Kinnell is, at the same time, accusing himself, for he has long held Thoreau as his "old hero." Section twenty-six of "The Last River," which contains this scene with Thoreau, was not in earlier drafts of the poem.²³ Kinnell has said, "When I started the poem it was more smug and self-righteous than when I finished it." [In the final published version,] "at the end of the poem I turn the critique on myself as well."²⁴

As the poem continues, "a letter for the blind / arrives in [the poet's] stunned hands."²⁵ Thoreau sends him a message:

For Galway alone.
I send you my mortality.
Which leans out of itself, to spit on itself.
Which you would not touch.
All you have known.²⁶

The poet feels himself to have been blind to his own mortality, and Thoreau, from his new vantage point, reminds him of it. That the message is "For Galway alone" does not mean it is for the poet exclusively but that the poet has isolated himself from others in the human condition by not accepting that he, like all men and women, is mortal and, as such, has a responsibility as a human being to care about others.

The poem ends with a vision of a black man and a white man standing across from one another on the banks of "the last river." Between them on the water is "a man of no color." Thoreau's "letter to the blind" continues with what is no longer a private message but a public prophecy:

There will come an agony upon you
beyond any
this nation has known;
and at that time thy people,
given intelligence, given imagination, given love,
given...

But here the "voice falters." As if he knows the impossibility of such givens, "he drops / to his knees, he is / falling to pieces, / no nose left, / no hair, / no teeth, / limbs dangling from prayer-knots and rags // waiting by the grief tree / of the

last river."²⁷ In the end, it is only the remaining shreds of his humanity, "prayer-knots and rags," that hold Thoreau together and give him any substance at all, and that is what the poet and the reader are left with.

In spite of the criticism Kinnell implies in "The Last River," Thoreau continues to interest the poet. In his Walking Down the Stairs, published in 1978, Kinnell says of Thoreau that "He was a kind of evolutionary mutation, a new man we have yet to catch up with."²⁸ His portrayal of Thoreau, in "The Last River," is a homage to a man of ideals who lived by them in a less than ideal world and believed that "Nature is hard to overcome, but she must be overcome,"²⁹ forgetting, as the poet acknowledges he himself had done, that to be less human is sometimes to be less humane.

Notes

- (1) Henry David Thoreau, Walden or, Life in the Woods and Civil Disobedience (New York: New American Library of World Literature, 1960), p. 66.
- (2) Letter received from Galway Kinnell, September, 1981. (3) Hayden Carruth, review in Hudson Review, 21 (Sum 68), 400. (4) Thoreau, Walden, p. 7.
- (5) Thoreau, Civil Disobedience, p. 233. (6) Galway Kinnell, "The Last River," in Body Rags (Boston: Houghton Mifflin, 1967), p. 39. (7) Kinnell, "Last River," p. 40. (8) Thoreau, Walden, p. 7. (9) Kinnell, "Last River," p. 40. (10) Kinnell, letter. (11) Kinnell, "Last River," p. 42. (12) Kinnell, "Last River," p. 43. (13) Thoreau, Civil Disobedience, p. 227. (14) Kinnell, letter. (15) Kinnell, "Last River," p. 45. (16) Kinnell, "Last River," p. 46. (17) Thoreau, Walden, p. 160. (18) Thoreau, Walden, p. 16. (19) Thoreau, Walden, p. 22. (20) Thoreau, Walden, pp. 148-149, 204-205. (21) Kinnell, "Last River," p. 46. (22) Kinnell, letter. (23) A public reading of an earlier version of the poem, then called "The River," may be heard on the cassette recording, The Poetry of Galway Kinnell, released by Jeffery Norton Publishers (Englewood Cliffs, NJ: McGraw-Hill, 1965). (24) Kinnell, letter. (25) Kinnell, "Last River," p. 46. (26) Kinnell, "Last River," p. 47. (27) Kinnell, "Last River," p. 47. (28) Galway Kinnell, Walking Down the Stairs: Selections from Interviews (Ann Arbor: Univ. of Michigan Press, 1978), p. 18. (29) Thoreau, Walden, p. 150.

THOREAU AS SEEN IN AUSTRALIA by Thos. R. Balaam

I gained much pleasure in reading what Mr. William Condry had to say about Thoreau in his address to the Society's 1981 meeting. His speaking about Thoreau's influence on British writers who influenced socialistic thinking in Britain in the late nineteenth and early twentieth century, reminded me of the strong socialistic influence they also had on the forming of the Australian Labour Party in its early days.

I first heard of Thoreau in my adolescent years through my associating with several men with strong socialistic opinions. Thoreau was brought more directly to my notice with my growing fondness for American writers: first Mark Twain and Artemus Ward; next Bret Hart and Josh Billings; and finally Jack London. A family friend, hearing of this liking for American writers, gave me a copy of Walden. After reading Walden I lost interest in American writers except Thoreau and Twain. I had waved a hand to Hawthorne and Emerson in passing through school, and failed to meet Walt Whitman

(he is still an unknown writer to me apart from some quotations).

During my apprenticeship to my crafts of tool and blacksmithing I read little else apart from literature of my crafts, and mainly the historic part of it. Now, in these declining years when some parts of them are burdensome, it is with pleasure and some delight when I can read the contents of bulletins, like number 157: and the copies of two versions of Jean Cummins' play "Henry": these she kindly sent to me. In her covering letter she expressed her opinion that her play is better read than played. I agree with this view when the play is staged using traditional techniques. My experience is too old-fashioned and cannot visualise what could be done using some of the ways and means of the modern stage. Having learned some ways of the Australian Aborigine when a boy, I think Thoreau's character would lend itself to being performed in an Australian Aboriginal Corrobee. In their wild ways they had much that Thoreau would have understood and appreciated.

I can come close to Thoreau when I meet him with axe or adze, plane or saw in his hand: he was aware of the perils of plastering walls and ceilings to the novice: he knew the ways and means of land survey: all these being familiar to me and to Thoreau stands bright and clear. I can walk a little with him into the shades of botany: but when he turns to Christ and Buddha, Vishnu and Thor he tends to fade with them into a swirling mist. I felt him warmly when I read of his being roused to argue the justice of his being barred access to some library. I owe lifelong thanks to Thoreau through Walden for helping to set my feet on the path I followed through life.

Strathpine, Queensland, Australia

ADDITIONS TO THE THOREAU BIBLIOGRAPHY.....WH
(Note: Most of the books listed below may be ordered from the Thoreau Lyceum, 156 Belknap St., Concord, Mass. 01742).

Dahlstrand, Frederick C. AMOS BRONSON ALCOTT ALCOTT: AN INTELLECTUAL BIOGRAPHY. Rutherford: Fairleigh Dickinson, 1982. 397pp. Another biography of Thoreau's friend Alcott, but this time a very different one--a biography of his mind, his thoughts, rather than his actions. For anyone who is at all interested in the thought of the time, that is, of the Transcendentalist period, it is a most enlightening book. I don't know of any other book on the period that has taught me so much how the Transcendentalist mind worked. And since Alcott was for so many years close to Thoreau, it has helped a great deal in my understanding of Thoreau. In fact, I personally wish that Dahlstrand would do a similar biography of Thoreau. Years ago Odell Shepard once told me he was going to do such a biography of HDT, but sadly he never got around to it. It would be a tremendous help to have a book that guided us through Thoreau's mind, showing how and why his thoughts changed on religion, on the State, on education, and so on. Dahlstrand's is a model of such a book. He displays remarkable objectivity in showing Alcott's intellectual strengths and weaknesses. It has increased greatly my appreciation of that strange and brilliant man. One line he quotes from Alcott about Thoreau I have never run into before: Thoreau was "one of those Sledge hammer fellows who generally knocked one's ideas to pieces, and yet did it in

- such a humorous way that people used to like it so well that they would ask him to do it again." (313) Elliott, Barbara K. & Janet Jones. *CONCORD: ITS BLACK HISTORY: 1636-1860*. Concord: Concord Public School System, 1976. 112pp. Much about the blacks Thoreau mentions in *WALDEN*.
- Garrellick, Renee. "Bustling, Rowdy Times Are Nothing New for Walden." *CONCORD JOURNAL*. Aug. 12, 1982.
- Glick, Wendell. "Emerson, Thoreau, and Transcendentalism" in J. Albert Robbins, ed. *AMERICAN LITERARY SCHOLARSHIP: AN ANNUAL: 1980*. Durham: Duke University, 1982. pp. 3-20. Bibliographical essay.
- Gura, Philip F. & Joel Myerson. *CRITICAL ESSAYS ON AMERICAN TRANSCENDENTALISM*. Boston: G. K. Hall, 1982. 638pp. More than fifty major essays on Transcendentalism, from 1840 to 1979, gathered together in one volume with an introductory essay by Philip Gura and an outstanding comprehensive bibliography by Myerson. It relegates all previous such compilations to the dump heaps. Thoreau, of course, appears in its pages again and again.
- Harding, Walter. *THE DAYS OF HENRY THOREAU*. New revised edition. New York: Dover, 1982. 498 pp. *THE DAYS OF HENRY THOREAU* is indispensable, one of the very first books every serious Thoreauvian should own. It is the standard biography: thorough, discerning, accurate, and authoritative--possibly the closest we will ever come to a day by day account of Thoreau's life, unembellished and unmarred by theory, speculation, or bias. Its value has not diminished since it was first published in 1965. Dover Publications have done us all an immense service by reprinting this important work, which has been out of print for three or four years. Indeed, they have done us a double service by printing upwards of a thousand documenting notes that had been edited out of the original edition. And the price is right.
- The text is a corrected version of the last printing of the earlier edition. The restored notes, which follow the text, are keyed to it by marginal asterisks. In an afterword, the author offers guidance and new insights, and identifies avenues for new research. Among the last is a brief discussion of Thoreau's psychosexual makeup. The resulting volume is surely the ultimate in authoritative accounts of the facts of Thoreau's life: not an interpretation, but something far more useful. Interpretations come and go under the press of trends and fads and new theories. But to stand, interpretations must be firmly rooted in facts. In the *DAYS*, we have an abundance of discriminatingly assembled facts, and have them even more abundantly, now that the missing notes are back.--Edmund Schofield
- Howarth, William. *THE BOOK OF CONCORD: THOREAU'S LIFE AS A WRITER*. New York: Viking Press, 1982. 260pp. This book is "a natural history" of Thoreau's writing career, dealing with his practices as a writer from the day he started his journal in 1837 until the last hours before his death when he was still trying to polish his incomplete manuscripts. It tells us a good deal about how he put together specific manuscripts, information based primarily on the research of the staff of the Thoreau Edition of which Howarth was editor-in-chief for a time. But since it deals primarily with writing techniques and style, it says little about Thoreau's ideas and thoughts.
- The Same. Reviews: *NEW YORK TIMES*, Sept. 12, 1982; *DENVER POST*, Sept. 26, 1982.
- Inskip, Leonard. "Echoes of Thoreau's Visit to Minnesota." *MINNEAPOLIS TRIBUNE*. Aug. 1, 1982. On the new *THOREAU QUARTERLY*.
- Langton, Jane. *NATURAL ENEMY*. New Haven: Ticknor & Fields, 1982. 282pp. Another of Jane Langton's detective stories about Homer Kelly, the Thoreau authority who teaches a seminar in Concord, and who this time solves a mysterious killing by bees at one of the Baker farms near Walden Pond. And spiders too are involved in the mystery. Comments on Walden and Thoreau turn up every few pages, but that is not the only thing we enjoyed it for. We found it an intriguing mystery.
- Lindberg, Garv. "A Solitary Performance at Walden Pond" in *THE CONFIDENCE MAN IN AMERICAN LITERATURE*. New York: Oxford, 1982. pp. 167-180. One of the more provocative recent articles on Thoreau, it describes him as a "booster, self-made man, Yankee trickster, gadgeteer, gamesman, gentleman living on his wits for next to nothing, huckster of Walden's sacred water, shrewd scrounger of the benefits of civilization"--in short, a con-man, but an admirable con-man. Lindberg has some very perceptive comments on the structure of *WALDEN* and a thoughtful contrast of Thoreau with Franklin.
- Mermel, Ann R. [analysis of Thoreau's "Civil Disobedience"] in *WRITING REASON*. New York: Macmillan, 1982. pp. 123-127.
- Neufeldt, Leonard. "Thoreau & the Failure of the Ideal" in *THE HOUSE OF EMERSON*. Lincoln: Univ. of Neb., 1982, pp. 123-140. A close analysis of Emerson's eulogy of Thoreau demonstrating conclusively what a two-edged sword that essay is, reflecting Emerson's exasperation and disappointment with Thoreau as well as his pride and joy in him. See also the preceding essay on "Daniel Webster as Representative Man" (pp. 101-122) for an incisive contrast of Emerson's and Thoreau's view of Daniel Webster.
- Ono, Kazuto. "Henry Thoreau's Attitude of Inner Investigation and His Literary Style." *STUD. IN ENG. LANG. & LIT.* (Kyushu Univ.), 30 (Feb. 1980), 1-18. Text in Japanese with English synopsis (pp. 127-139.)
- Parsons, Kitty. "David Henry Thoreau: a Poet Naturalist" in *DID YOU KNOW THEM?: BRIEF STORIES OF FAMOUS LIVES*. New York: Revell, 1922. pp. 80-83. For children.
- Patterson, Mark. "Thoreau Quotations" in *AMER. NOTES & QUERIES*, 19 (May, 1981), 150-151. Querying sources for some quotations in Thoreau's texts.
- [Ryan, George E.] "Thoreau, Kate Brady, et al." *BULL. EIRE SOCIETY OF BOSTON*, 41 (Oct. 1982), 1.
- Sattelmeyer, Robert. "Thoreau and Melville's TYPEE," *AMER. LIT.*, 52 (1980), 462-8.
- Sherwood, Mary. "Walden Pond Preservation Group Looking for Volunteers." *CONCORD JOURNAL*. Sept. 30, 1982. Walden Forever Wild committee.
- Story, Alfred T. "Thoreau's *WALDEN*," in *BOOKS THAT ARE THE HEARTS OF MEN*. London: Fifeild, 1906. pp. 138-154.
- Wood, Barry. "Thoreau's Narrative Art in 'Civil Disobedience'" *PHILOLOGICAL QUART.*, 60 (Winter 1981), 105-115.
- Yamamoto, Sho. "Reading Thoreau," in Kichinosuke Ohashi, ed. *A READER'S GUIDE TO AMERICAN LIT.* Tokyo: Yuhikaku, 1982, pp. 55-70. Text in Jap.
- We are indebted to the following for sending information for use in the bulletin: W. Abrams, A. Butler, C. Burley, P. Conklin, W. Cummings, R. Epler,

F.Flack, L.Ferguson, R. Galvin, V.Halbert, W. Howarth, E.Johnson, R. Jones, A.Kovar, L.Mack, J.Mason, J.Moldenauer, C.Moseley, M.Moss, R.Needham, G.Ryan, E.Schofield, A.Seaburg, M.Sherwood, A.Small, R.Thompson, F.Wagner, M.Waldau, M.Walker, S.Wellman, and J. Zuithoff. Please keep the secretary informed of items he has missed and new ones as they appear.

THE MID-WINTER MEETING

The annual mid-winter meeting of the Thoreau Society will be held on Thursday, December 30, 1982 at 10:15 at the Huntington Library in San Marino, Calif., in conjunction with the annual convention of the Modern Language Association. James Thorpe, executive director of the Huntington Library will speak on "Research Material for the Study of Thoreau at the Huntington Library" and there will be a unique opportunity to see the Thoreau treasures at the Huntington. Special buses to the Huntington will leave from convention headquarters in Los Angeles. Thoreau Society members need not be MLA members to attend but should bring along a copy of this bulletin to identify themselves.

NOTES AND QUERIES

Our apologies to William Howarth. In the last issue of the bulletin in reviewing his THOREAU IN THE MOUNTAINS, I pointed out that Thoreau's route to Wachusett did not go through Boylston. I based this statement on the page proofs sent to me by the publisher, but this error was corrected in the finished book which did not reach me until after my review had gone to press.--WH

Conover-Mills is issuing another of their "Through the Year with Thoreau" calendars, illustrated with Herbert Gleason photographs, for 1983. It may be purchased through the Thoreau Lyceum.

The July 1982, page of the Union Warren Savings Bank of Boston is devoted to a drawing of Thoreau's cabin at Walden by Jack Frost.

LITERARY ROMANTICISM IN AMERICA (La. State Univ. Press, 1981), edited by William Andrews, while it has no separate article on Thoreau in it, gives a good deal of background material for the period.

Hallmark Cards has recently issued a very striking sympathy card quoting Thoreau's "Every blade in the field, every leaf in the forest, lays down its life in its season as beautifully as it was taken up."

The Jenkins Co. of Austin, Texas, recently offered for sale a fragment of Thoreau manuscript containing only the words "is a mile off" for \$35 and offered to give a first edition of YANKEE IN CANADA to anyone who could identify where the four words came from. They also offered a first edition of A WEEK autographed by both Elizabeth Ripley of the Old Manse and William Brewster, the ornithologist.

Real Estate dealers in Keene, N.H. are offering "Thoreau Estates," large wooded plots, and in Nashua, N.H. luxury homes beginning at \$119,500 at "Thoreau's Landing," I assume where Thoreau camped on his WEEK voyage.

A recent editorial in the NEW YORK TIMES (Jan. 21, 1982) suggested that Mrs. Reagan read some of Thoreau's advice on clothing in WALDEN.

In the Rare Book and Manuscript Library of Columbia University there is an early edition of WALDEN once owned by George W. Hill, a former Columbia faculty member and an acquaintance of Thoreau. On Page 65, where Thoreau speaks of his washing and mending being done outside the house, Hill comments, "His Ma did these things for him! AhHa!" And on Page 66, where Thoreau speaks of dining out occasionally, Hill has added, "His Ma was so afraid he would starve at

Walden that she insisted on his dining [with them often.]" The bracketed words have been partially trimmed and so are difficult to decipher. Apparently Hill got to know Thoreau through their mutual friend Eben J. Loomis, for Loomis and Hill for a time worked together at the American Ephemeris and Nautical Almanac office in Cambridge, Mass. We are indebted to Columbia University Library for permission to publish this bit.

George Papademetriou of Cyprus points out to us that the current examination for teachers of English as a foreign language in his country includes a comprehensive test based on Thoreau.

An early and hitherto overlooked reference to Thoreau occurs in the NORTH AMERICAN REVIEW for April, 1857 (84:554-5) in a review of Sylvester Judd's novel MARGARET, the reviewer speaking of Emerson says, "He found a consistent interpreter in his young disciple, Thoreau, the hermit of Walden Pond, who gave up the world for nature and himself, whose house cost him \$28.12 1/2, and whose living for eight months cost him, with clothes and oil, but \$33.87 1/2,--a mystic of the Poor Richard school, a Yankee union of philosophy and prudence indeed."

Lorna Mack informs us that Thoreau's reference to the Irish girl we queried in the spring bulletin can be found in his journal entry for June 9, 1853 (V, 234).

Fred Wagner tells us that Longfellow's comment about Thoreau that we queried in the summer bulletin may be found in Longfellow's journal for June 29, 1849: "In the evening F. read me Emerson's lecture on 'War,' in Miss Peabody's Aesthetic Papers, a very clever periodical. Also Thoreau's account of his one night in Concord jail. Both extremely good." -- Samuel Longfellow, LIFE OF HENRY WADSWORTH LONGFELLOW (Boston, 1886), I: 142-3.

Last summer as we were seated by the cairn at Walden we noticed most of the young people walking by on their way to or from the pond tossed a pebble on the cairn, and we overheard one explain to another, "If you don't toss a pebble on that pile as you go by, you'll have bad luck!" And thus a new cairn legend is starting.

Bob Needham has recently called to our attention a 1910 post card view labeled "Lake Walden from Thoreau's House, Camp #1." Can anyone explain what "Camp #1" means?

The Thoreau Lyceum is currently selling little stained glass views of the Walden cabin to hang in your window.

Marcia Moss points out to us that in Emerson's inventory of his orchard he lists a "Thoreau apple." Is talking about a species or a tree planted by Henry?

Some months after Harvard graduate student Joan Webster disappeared last winter, rumors circulated that her body would be found in Walden Pond, but an extensive search of the pond by the Metropolitan District Commission in April turned up no clues.

A 1982 Guggenheim fellowship was awarded to Prof. Sharon Cameron of Johns Hopkins University for a study of Thoreau's journal.

Can anyone help us locate Pamela Martin-Gragg who is a member of our society but for whom we have no address?

Laurie Ferguson informs us that there is a Walden Pond in Paramus, N.J. in VanSaun Park, but it was named for an Alfred S. Walden, a local recreation chairman.